

AL. 2. 1993-51
C. 2

Elementary Art

Grades VII and VIII


R. W. HEDLEY — G. F. MANNING

Authorized by the Minister of
Education for use in the Public
Schools of Alberta

SCHOOL - BOOK BRANCH

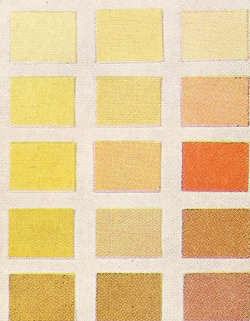
Department of Education

EDMONTON - - - ALBERTA



Digitized by the Internet Archive
in 2015

<https://archive.org/details/elementaryartgra00hedl>



Value scales of warm colors.
-colors in which yellow, orange
and red predominate-

Value scales of cool colors.
-colors in which green, blue
and violet predominate-

In the outer circle of the color chart above are shown twelve hues of normal intensity and these same hues at one-half intensity are in the inner circle. The new term "intensity" refers to the brightness or dullness of the color.

To make a hue of one-half intensity, add to the normal color about half as much complementary or opposite color. Thus to red add about half as much green and the result will be red at one-half intensity; to orange add half as much of blue to get orange of one-half intensity.

It must be kept in mind that the two colors mixed must be of the same intensity at the beginning.

In the middle charts just above, the hues are grayed and are so arranged that they show value scales as well. The middle horizontal line of tones in each shows the normal hues and the half intensities.

Above this middle line are the tints of both the normal hues and the half intensities. Below the middle horizontal line are the shades of these. This gives a wider range of tones from which to select harmonies.



A type of harmony mentioned in Book 3 was "monochromatic." The method of selecting tones for this harmony is described below. The following directions refer to the top section only of the chart—that lettered A. A harmony in red is chosen from the tones in the two left-hand columns; a harmony in green from the two right-hand ones. Any tones from the middle or neutral column may be used with either the red or the green. Other monochromatic harmonies are similarly chosen from sections B and C. A wider range of tones is thus available than that given in Book 3.

To obtain a complementary harmony

tones may be selected from all of Section A alone or B alone or C. Use the intense or bright colors in small areas only.

To obtain an analogous harmony tones may be selected from the two columns at the left of sections A and B combined, or the two at the right of A and B combined. In a similar manner other analogous harmonies may be selected from the two sections B and C combined.

Elementary Art

Grades VII and VIII

R. W. HEDLEY, B.Educ.

Instructor in Art Methods
Edmonton Normal School

G. F. MANNING, M.A.

Formerly, Instructor in Art Methods
Camrose Normal School

Copyrighted, Canada, 1929
Institute of Applied Art, Ltd.
Edmonton, Alberta

Published by

INSTITUTE OF APPLIED ART, LTD.

Educational Publishers

EDMONTON

::

ALBERTA

Preface

This is the fourth of a series of four books which outline a complete course in Art Instruction for Elementary School pupils. The exercises in this book cover the work of Grades VII and VIII. In both grades there are ten problems, one for each month of the year. Each problem is carefully and fully outlined by means of ample illustrations, and concise, but definite, instructions.

The drawings contained herein should in no case be regarded as copies. They are intended to encourage teachers to plan and carry through problems in a manner which will provide the pupils with a maximum of training in self-expression.

The plates of drawings, with the explanatory notes, show how to use the tools of art expression customarily employed in intermediate grades, suggest methods of developing the imaginative faculty, emphasize the need of exactness and care in construction, and illustrate approved methods of obtaining a good sound technique with beginners.

—R. W. H.

—G. F. M.

General Instructions

TO THE PUPIL

This book is for you. Its purpose is to help you to master each exercise in the Art Course for Grades VII and VIII. At the top of each page you will find a subject stated. These subjects range from drawing to design and color, and from working drawings to actual construction,—an interesting variety. Below the subject you will see a series of drawings, which, with the text, illustrate how each exercise is begun and carried on through to the end. Read the instructions carefully, and try to master each step before attempting the next. The teacher will help you with the more difficult parts, but you, also, can help yourself by trying similar problems as seat-work exercises. The joy of something well done is always the reward of painstaking effort.

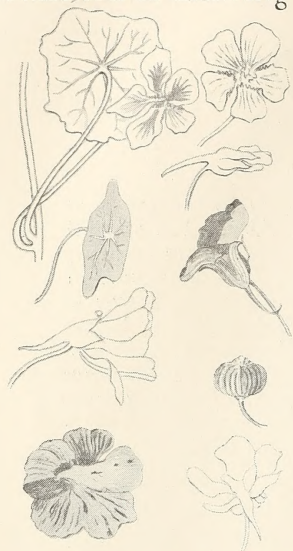
TO THE TEACHER

The purpose of this book is to show how the problems in the Grade VII and VIII course may be developed. The drawings are numerous, and, in conjunction with the text, illustrate each step in the working out of the various problems. They should never be regarded as copies, but rather as suggestions as to method of approach. Every encouragement should be given the child to master each division of the problem by himself. However, if any serious difficulty arises it should be cleared away before another part of the problem is attempted. The aim has been, throughout, to avoid presenting the pupil with difficulties for which he has not been previously prepared. At the same time many points may arise which should be more clearly defined that steady progress may result.

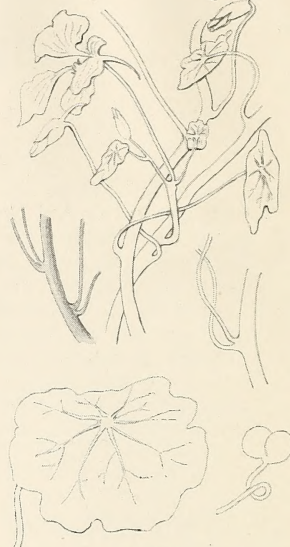
Each problem of the course represents the work of three or four weeks in art. No problem, requiring this amount of time—six to eight hours—can be done properly at a sitting, or in any one lesson. A series of lessons will be needed, and these must present the problem in a progressive and logical manner. A first presentation lesson may be followed by one or more seat-work exercises in which the pupils are given needed practice as a preliminary to the next step forward.

The many drawings on the plates herein, together with the explanatory notes, will suggest seat-work exercises at every stage of the work. The level attained will be just as high as you require and no higher. Frequent practice in the use of the various mediums and ample and steady drill in technique are characteristic of this method of teaching. Such work, thoughtfully done, will lay the foundations upon which good art ability may be slowly but surely built in the later grades.

A method of drawing leaves and flowers is shown on this page.



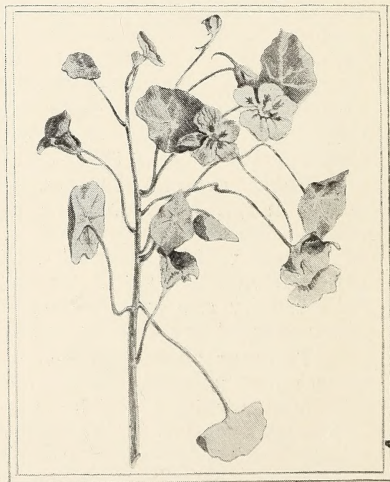
Showing how to mount specimens with pins before commencing the drawing.



Sketches like those at the left and right should be made very carefully before you begin to draw a complete specimen. In this way you learn to know the true shape. Make many such studies as seatwork. Draw all the details exactly-over and over.



Above is a drawing, in accented outline, of the nasturtium in the photograph above.

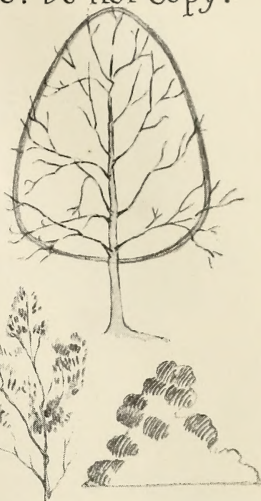
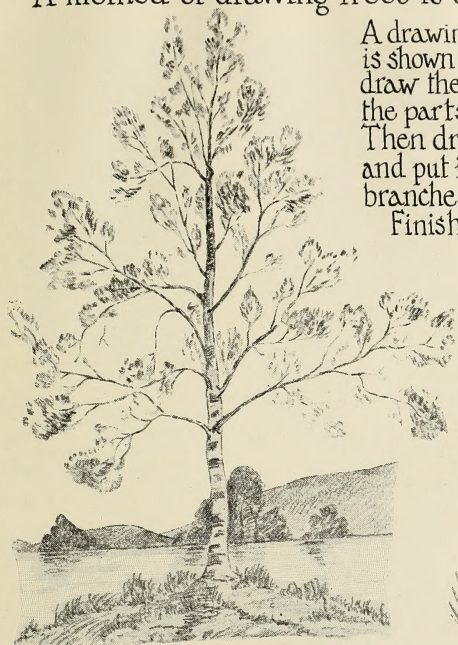


Above is a drawing of the same specimen finished in light and shade.

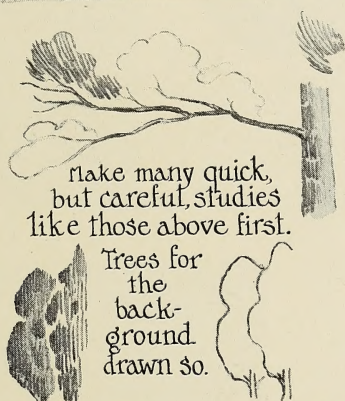
GRADE VII - EXERCISE 1.

A method of drawing trees is shown on this page. Do not copy.

A drawing of the birch tree is shown here. Before you draw the whole tree practise the parts, over and over. Then draw the outline and put in the trunk and branches very lightly. Finish in pencil.



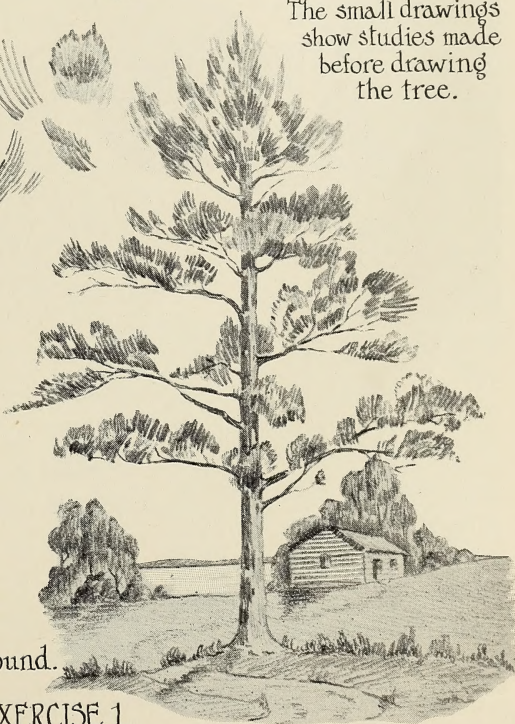
The small drawings show studies made before drawing the tree.



Make many quick, but careful, studies like those above first.

Trees for the background drawn so.

Practice drawing directly. Use two good pencils and do not "go over" the work twice. Try to complete the drawing without using the eraser. Add a background.



The making of decorative compositions from plant forms is shown here

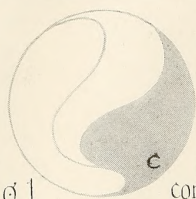
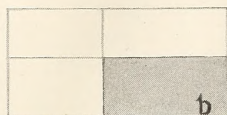
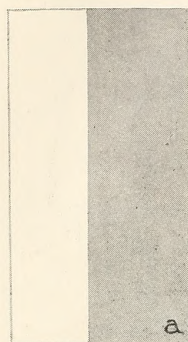
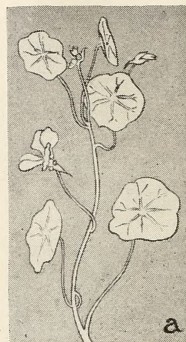
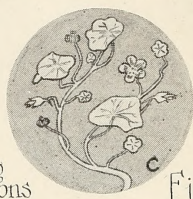


Fig. 1

Making compositions



Fig. 2

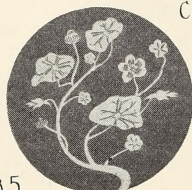


a

In making a decorative composition or arrangement we first consider the division of the containing space within which the plant form is to be placed. This space may be first divided into spaces, as shown in a, b, c of Fig. 1. Try here for an agreeable variety in the various divisions. Do not divide in the exact middle, but a little to one side, as shown. Then try arranging the composition along the dividing lines. Try several—choose the best a, b, c of Fig. 2 show how the nasturtium plant has been arranged in the spaces of a, b, c.



Fig. 5



Compositions worked out in tones of gray

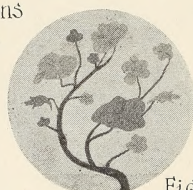


Fig. 6

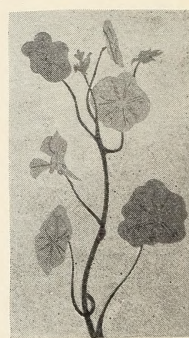


Fig. 4

Methods of finishing the design patterns made in Fig. 2 above are shown in Figs. 3, 4, 5 and 6. First make a tracing of the chosen pattern and then trace the design in the space desired. Various ways of finishing may be tried—colors or grays. See how the scale of grays has been used here.

Fig. 3

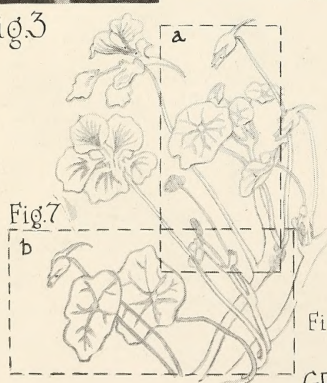


Fig. 7

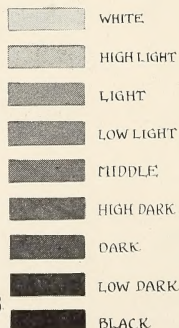


Fig. 8

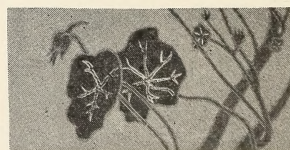


Fig. 7b finished in gray tones.

Fig. 7 shows a drawing on which the finders (see Fig. 1 on opposite page) have been used to obtain two design patterns, 'a' and 'b'. One is finished in values from the scale at the left—Fig. 8. Notice how the leaf mass stands out—is dominant. The other details are less important—subordinate.

The making of decorative compositions from landscapes is shown here.



Fig. 1

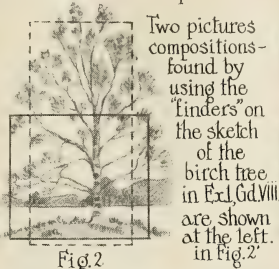


Fig. 2

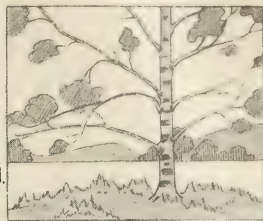


Fig. 3



Fig. 4

The two patterns (located by the finders) shown within the rectangles in Fig. 2 - one tall and narrow, the other short and wide - are shown enlarged in Figs. 3 and 4. The tall one - Fig. 4 - is just like the original drawing. Study Fig. 3 to see how the drawing is changed.

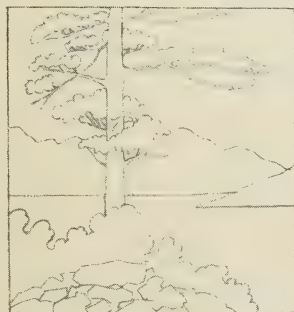


Fig. 5

The tree and other details in Fig. 3 follow closely the lines of the landscape shown in Fig. 2, and it is rather stiff. Try various ways of making a more interesting pattern or composition using the same details or "elements". The proportions of the rectangle and the positions of the elements may be changed. Fig. 5 shows one variation. Fig. 6 shows a way of finishing this composition in values.

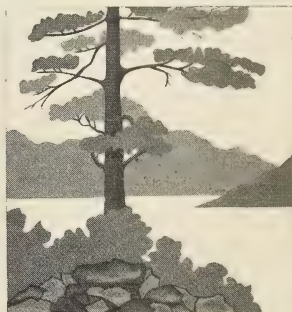


Fig. 6

In all these drawings there is an important element - the dominant or principal part - and less important parts - the subordinate elements. The tree shape is dominant.



Fig. 7

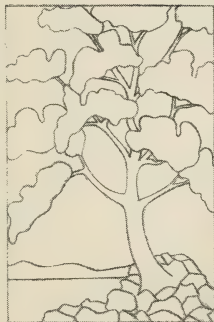


Fig. 8

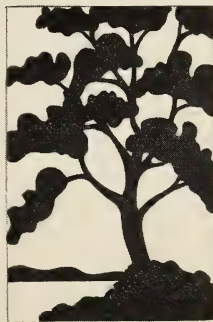


Fig. 9

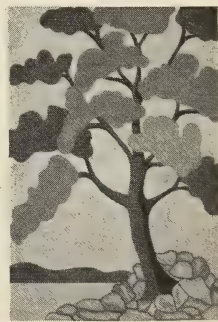


Fig. 10

Figs. 7, 8, 9 and 10 show how a composition made from Fig. 4 may be finished. Do not put the dominant element in the exact center, but a little to one side. Balance with subordinate parts.

A modified line alphabet and the planning of a cover-design for a booklet.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z

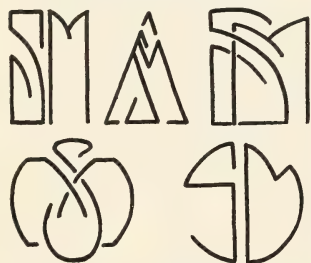
Above is a line alphabet which may be made with a "Spoonbill" or "Speedball" pen. It is similar to the alphabet in Ex. 4, Gd. VI, but changed or "modified" somewhat.

A A A - B B B - G G G - J J J - S S S Y

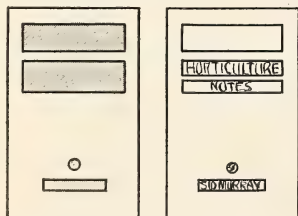
Try various ways of modifying letters. Work freely and do not use an eraser.

A E F H I R R R R W W Q Q Q

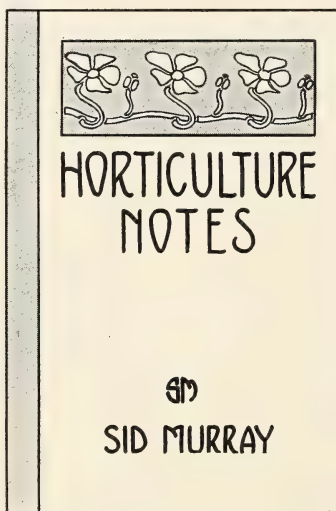
Try adding the serifs - try changing the widths - practise over and over.



Above are monograms from the letters S and M.



Planning the spacing, and trying out the lettering.

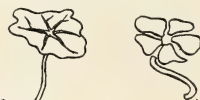


The method of obtaining good spacing for the cover-design is shown on the opposite page.

GRADE VII - EXERCISE 3.



Above is a drawing from a nasturtium. From a leaf



a design-unit is made. Then



the border is made from it

Making a cover-design for a booklet and an alphabet of lower-case letters

abcdefghijklmnopqrstuvwxyz
123456789

Christmas
Christmas Toys
Christmas Songs
Some space-filling exercises

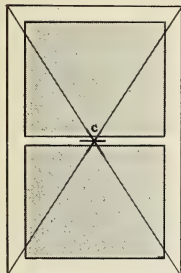


Fig. 1

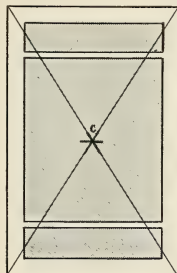


Fig. 2

Methods of spacing off a rectangle for a book-cover design are shown in Figs. 1, 2, 3 and 4. Figs. 1 and 2 are not good—they are too monotonous. The margins and areas are exactly equal. Figs. 3 and 4 are better—there is more variety.

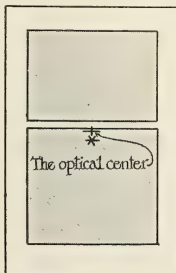


Fig. 3

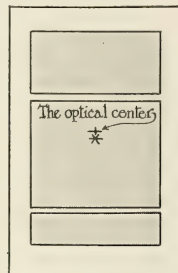


Fig. 4

In Figs. 1 and 2 the margins and areas are balanced on the exact or geometric center—C—and are monotonous. In Figs. 3 and 4 they are balanced on the heavy cross + just above the geometric center. Note the greater variety in the spacing and in the widths of the borders.

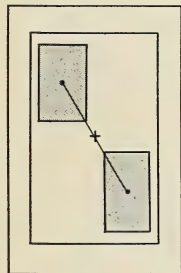


Fig. 5

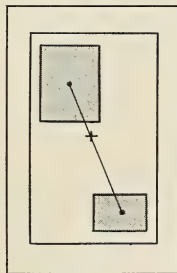


Fig. 6

Figs. 5 and 6 show how masses or areas may be balanced on the optical center. Fig. 5 shows a balance of equal masses, and Fig. 6 one of unequal masses. Figs. 7 and 8 show another layout for a book-cover. No margin is used.

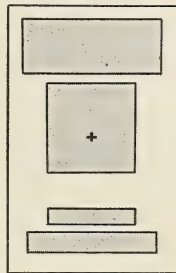


Fig. 7



Fig. 8

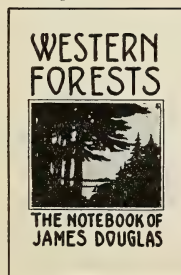


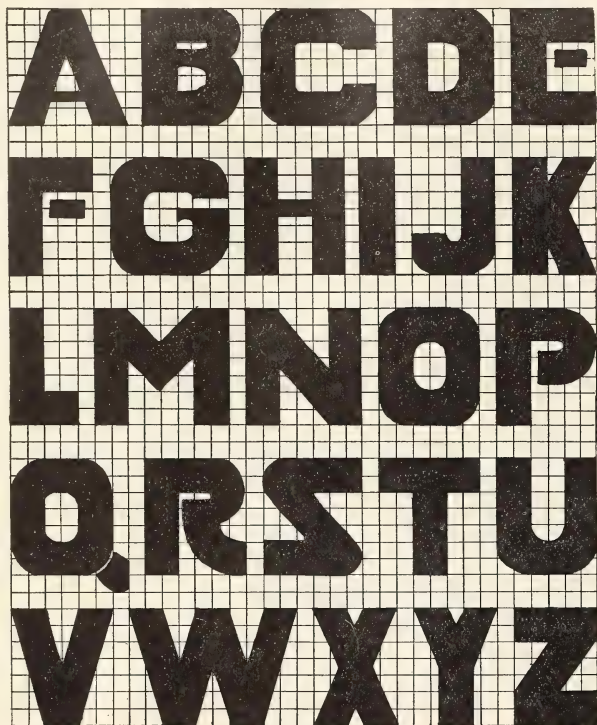
Fig. 9

Finished book-cover designs are shown in Figs. 9 and 10. Fig. 9 is based on the layout of Fig. 4, while Fig. 10 is based on Fig. 8. Line-lettering is used in both. Do not copy any of those on this page. Read over the instructions on spacing, and then make a number of quick sketches or layouts. Choose the one which looks best. Plan a suitable decorative panel, and work out the lettering-mass carefully. Then finish. In planning margins the following rule should give you good results:—Make the side margins seven-elevenths as wide as the bottom margin, and make the top margin eight-elevenths as wide as the bottom.



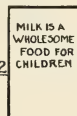
Fig. 10

School posters are interesting. As some boys and girls are careless about health and safety, or of the property of others, let us make a poster to call attention to some danger or to suggest better conduct, as for example - Health-"Drink milk"; "Eat fruit"; "Swat the fly"; "Eat vegetables"; "Use soap." Property-"Paint our buildings"; "Don't destroy books"; "Don't pull the flowers"



On the left is a plain poster alphabet. Using a round pointed pen, brush, or pointed stick (Bk 3, Gr 1, Ex 4) make the letters on squared paper.

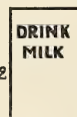
I The poster should express one idea. In No 2 there are too many words.



II The illustration must be striking. In No 2 there are too many details.



III The words should be easily read at a distance. The letters should be large and heavy.



Exercise-Select a subject from those listed above, or take one that is of a similar nature, then plan and make a poster.

On practice paper try out three or four arrangements. Make the sketches about 3x4.

If you use only a single object in your illustration it would show up better if a panel of a different color value were placed behind to bring out the object.

What colors shall you use? Bright colors are more readily seen. Colors with strong value contrasts are more distinct. Two such colors and black laid on in flat tones should be sufficient.



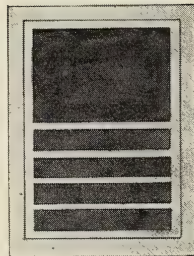
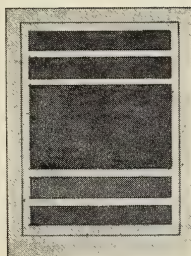
In the landscape composition we were interested in the beauty of trees. Let us now make a poster to encourage tree planting and tree preservation.

Subjects—"Make your home a fairyland with trees." Trees and shrubs beautify the home. Plant trees and shrubs about the school. Don't break down the trees." Prevent forest fires by carefulness, etc.

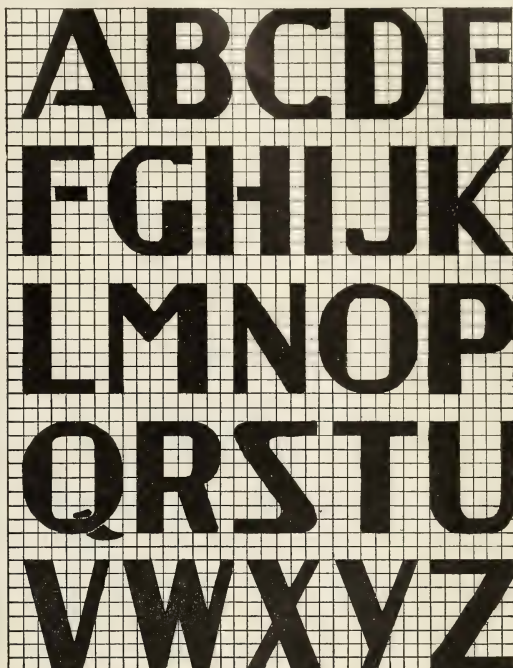
On the right is another poster alphabet which might be used for the above subjects. You will observe two widths of stroke in each letter. Make the alphabet on squared paper.

Which subject shall we select for the poster? Let us try the first one. It is a challenge to our imagination. How can you suggest a fairyland? It should be quaint, mysterious and attractive. Shall we place a wall in front partially hiding quaint tree shapes?

Choose the best of several arrangements



We ¹ will choose the first. ²



Exercise—

Take another similar subject or select one from those stated above, plan and make a poster.

In spacing the letters in the words try to have the areas between the letters about the same.

LAND LAND

The first word, which is properly spaced, looks better than the second. Make the letters with light strokes at first and correct the spacing, then draw the letters carefully ready for coloring.

Decide on three suitable colors and use black for the dark value and color the poster with flat washes.

On this page are some drawings, in perspective, of objects and scenes.

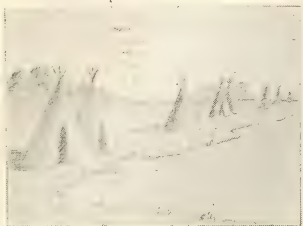


Fig. 1

Perspective is the art of drawing things as they appear to the eye, and not as we know them to be. Distant objects always appear smaller than the same things close to us. Figs. 1 and 2 illustrate this. The tepees, the telephone poles, the sleepers, etc., all look smaller in the distance. When drawing we must keep this in mind and so we state it as a rule—Rule 1—Objects at a distance appear smaller than those near to us.



Fig. 2

Some other things may be observed from the drawings in Figs. 1 and 2. Some distant objects seem to be higher up in the picture than the near ones; the further they are away the higher they appear. Notice the bottoms of the tepees and telephone posts, the fence or sleepers. But the opposite is true of some other objects, e.g. of the birds, tops of tepees, trees and telephone posts. These are lower down than the near ones. Look for other examples outside. Your teacher will explain the rule.

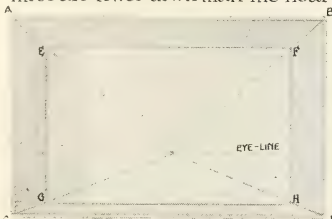
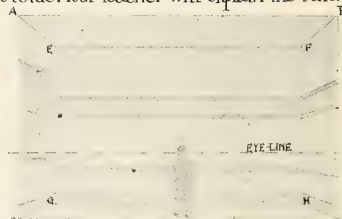


Fig. 3 is a drawing of a box with the near side removed so that we can look into it. ABCD is the near side, EFGH the far side. Notice how the rule above applies here too. GH seems smaller than CD, and higher up in the drawing. EG is smaller than AC. G is higher up than C, but E is lower down than A. Note other points.



The dotted lines in Fig. 3 show how the box would look if it were very deep from front to back. The lines on each side seem now to meet in a point at X; AE meets CG, and BF meets DH.

Compare Figs. 2 and 3 now. Rule 2—Parallel straight lines running away from us appear to converge. Fig. 4 shows the box made into a schoolroom. The boy is looking from the back toward the front of the room.



Fig. 5



Fig. 6



Fig. 7

Figs. 6 and 7 show a road and street built into the box shape of Fig. 5.

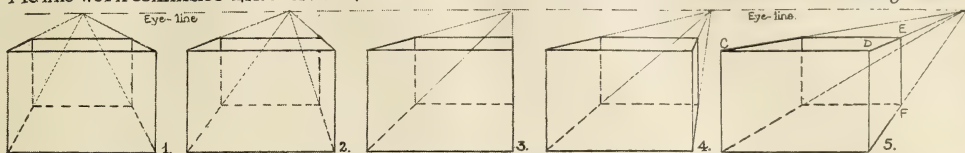
In Fig. 8 we see the city street on a larger scale. The heavy dotted line shows the level of the head (EYE) of the one making the drawing. This is called the EYE-LINE. It is not fixed like the horizon-line, but is higher or lower according to the elevation of the observer. The horizontal straight lines running away or receding from the observer seem to meet in the eye-line. Rule 3—Parallel receding horizontal straight lines appear to converge as a point in the eye-line. Fig. 8 also shows the relative sizes of objects both near and far, the observer being 6 ft. high. For the remainder of this exercise see Plate 10 or EX. 10-Gd VII



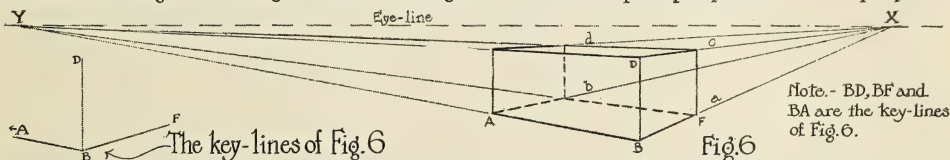
GRADE VII - EXERCISE 5

Fig. 8

On this page the first part of the perspective of Exercise 5 has been worked out. As this work continues Ex. 5 of the Grade VII course it would be well to review this carefully first.



Figs. 1-5 show how the box looks to an observer from different positions. In 1 he is opposite the middle of the box and in front of it. Then he keeps moving a little to the right and 2 to 5 show how the box looks after each move. In 4 and 5 he has moved a little to the right of the right side of the box. All the lines running away from or back from the observer - the receding lines - appear to meet in the eye-line. Nos. 1, 2 and 3 have one point to which the receding lines converge, and these drawings are made in One-point perspective or parallel perspective.



But drawings 4 and 5 above are not quite correct. The observer has moved from in front of the box slightly to the right front and now faces the near right vertical DB. There will now be two sets of receding lines, those like BF running up to the vanishing point X at the right, and those like AB which no longer appear horizontal but which now run up to a point Y in the eye-line at the left. Fig. 6 shows how the box looks when a corner is turned toward us. There are two points to which the lines converge, and so we call it two-point perspective.

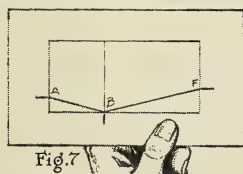


Fig. 7

Two ways of getting the key-lines in the correct positions are shown here. The view-meter - Fig. 7 has a rectangular opening, and when the object is viewed through this the positions of the three key-lines are marked as shown. This ensures that the angles at B will be correct. Fig. 8 shows how two cardboard strips may be used to measure an angle. Draw first - then test.

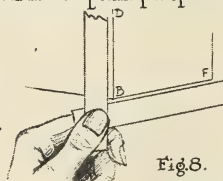


Fig. 8

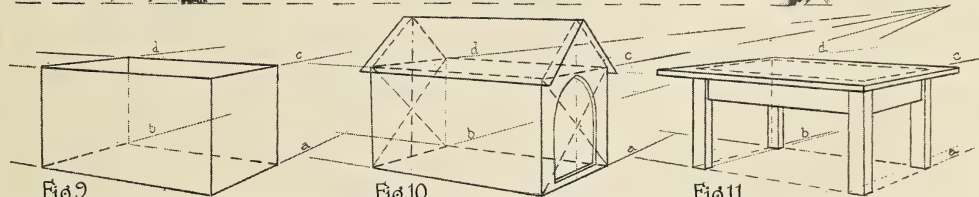


Fig. 9

Fig. 10

Fig. 11

Fig. 9 is drawn just as is Fig. 6. On this type form all rectangular objects are based. Figs. 10 and 11 show a kennel and a table built on this type form. All construction lines have been left in to help you.

Note. In Figs. 9 to 13 one set of receding lines - lettered a-b-c-d in Fig. 6 above - is lettered also in each drawing to help you understand it. These lines meet in the eye-line as in Fig. 6.

Note. The second set of receding lines - those converging to the left - is lettered e-f-g-h in Fig. 6. Find them in Figs. 9-14.

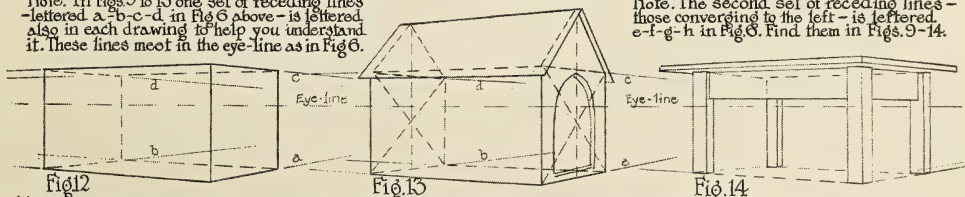


Fig. 12

Fig. 13

Fig. 14

The same objects, drawn as a child would see them if sitting on the floor. This position lowers the eye-line which now passes through the object rather more than half-way up. Construction lines will help you.

Ex. 5 is not complete here.

GRADE VIII, EXERCISE 5.

The rest is under Ex. 10.

You have seen patterns on prints, silk, wallpaper etc., did you ever wonder how these are made? Let us show you how.

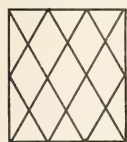
In the first place we must decide upon some definite shape for the unit and some method of repeat. Some shapes of units and methods of repeat are here shown.



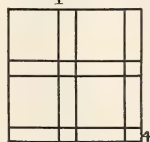
1. Side by side repeat.



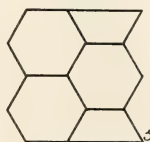
2. Half drop repeat



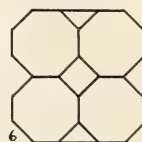
3. Diamond repeat



4. Using different rectangles.



5 and 6 are more difficult repeats.



We will use the second. Forms like 5 and 6 we will omit for the present.

2. The motif should now be selected. Any one of these lower case letters - f, t, h, b, j, is satisfactory.

(Any motif as f, t, etc. is called an abstract motif, while any plant or animal shape is termed a "nature" motif.)

3. Having chosen "f" as the motif, how shall we arrange it within the unit shape? Let us make one side of the unit like the other. A unit arranged in this manner is called "bisymmetric"

On the right are four ways of arranging the motif to form a bisymmetric unit. Can you plan one or two more, so that one side of the unit is like the other?



4. Select one of these units and fill up the vacant space. We will do this in two ways emphasizing in each a different kind of line.



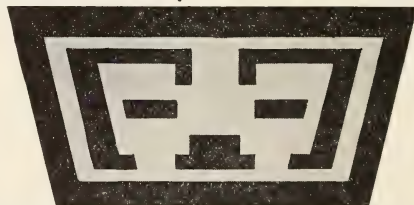
On the left may be seen one of the above units arranged to show harmony of line. On the right the same units are further broken up to show a finer proportion or relation between the various parts.



When the unit is satisfactory it may be traced on a woodblock or linoleum block and cut out, (see book 3) or made into a stencil and repeated to cover a surface. For an art note book the end papers or fly leaves may be made by one of these methods.



A design unit as one above is satisfactory for an all-over pattern as suggested. However such a unit would not be satisfactory as a decoration on the mould from which a flower box of concrete may be made. It should be much simpler. A design from the same motif suitable for this purpose is shown on the right.

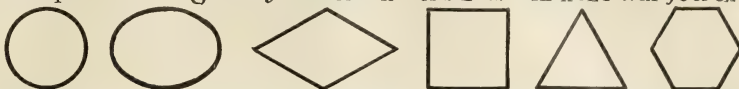


Exercise - Make a design for an all-over pattern, suitable for the end papers or fly leaves of a booklet, from a letter motif as "t", "h", "b" or "j" and repeat the unit using black on tinted paper. From the same motif make a design for the mould on the side of a concrete flower box.

GRADE VII. EXERCISE. 6.

Monograms, initial letters and bookplates are interesting to design and are often very useful. Shall each pupil make one of each of these for himself?

The monogram should have some definite shape whether there is an outline or not. A few shapes that are generally used are shown below. Which one will you choose?



We will select the first two letters of the alphabet for our monogram. Examine how each is adapted to the shape. Try to make a monogram formed from two initials of your name.



A monogram of three letters may be arranged in a similar manner. For the present do not attempt to interlace letters. After you have made a monogram of two letters one of three might be attempted

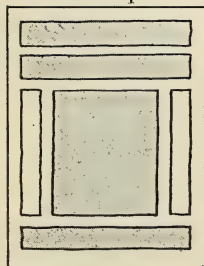


At the beginning of the first paragraph on a page of your art note book an initial letter is very appropriate. A few examples are given below.

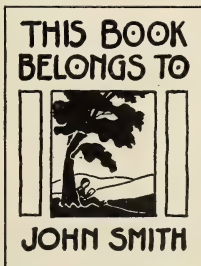


In 1 and 2 the backgrounds are simple. In 3 and 4 nature motifs are used with a bisymmetric letter. In 5 and 6 the letter is not bisymmetric. Note carefully the difference. Design an initial letter of your own.

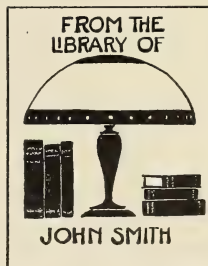
A bookplate is placed within the front cover of a book to indicate its owner. It sometimes reads thus: "This book belongs to name." A decorative landscape would be a suitable decoration. Though a bookplate is about 3" x 4" the drawing is usually made twice these dimensions, so that the plate would be improved on reduction.



The spacing



The completed plate.



Exercise—Using the decorative landscape of a previous exercise plan and complete a book plate of your own. Make the drawing about 6" x 8". Finish in black and white using water color.

GRADE VIII. EXERCISE 6.

Having made designs from lower case letters, let us now make stencil borders based on leaves, seed-pods etc. These motifs are more irregular in form than lower case letters.

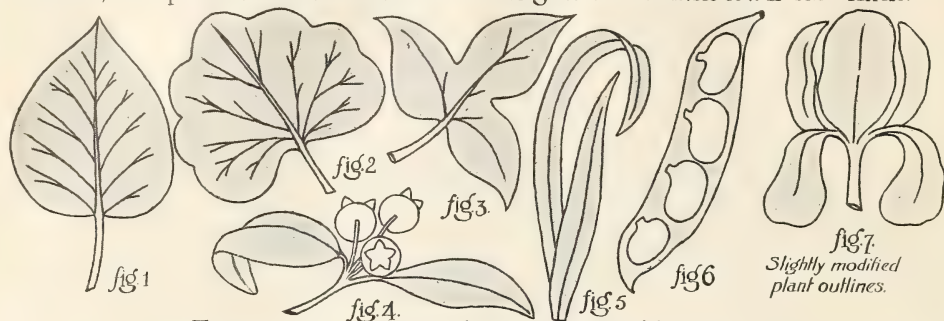


fig 7
Slightly modified
plant outlines.

These outlines are suggested as possible motifs.

As in the preceding exercise, let us begin by making a bi-symmetrical unit. Study each step in the method shown below. The leaf in fig 1 is used as the motif.



Draw the outline of the leaf. Cover one half with a card.

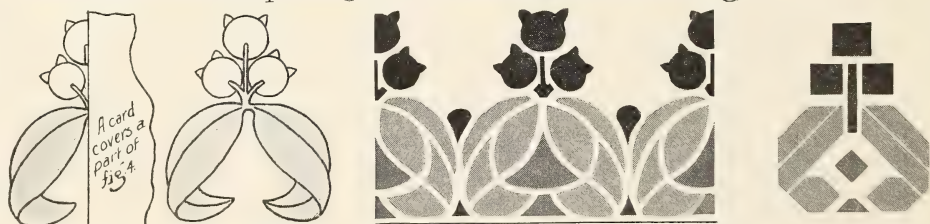
Trace the exposed half, and make the form bi-symmetrical.

If necessary improve the curves. Divide in the direction of the veins.

Make the design into a stencil to fill a rectangle. Connect the main units by suitable elements thus making a continuous border.

Make a unit of your own in like manner from motifs 2, 3 or 5. From it make a stencil border.

Examine the method of planning a stencil based on the motif- fig 4.



Select an interesting section.

Reverse this to make the other side.

The larger parts are broken up and elements added to connect the units.

A unit made by straight lines.



Another section from fig. 4.



A stencil from the motif on the left. Try to make the connecting parts similar to the other elements of the stencil.

GRADE VII. EXERCISE 7

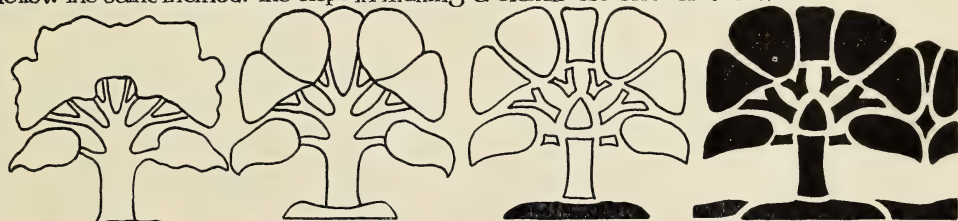
From motifs 6 or 7 make a stencil design and apply to suitable material. Color in a complementary scheme.

Tree outlines naturally follow leaf outlines as design motifs. From a tree outline to plan a design unit suitable for a border, and to adapt this to a stencil, a woodblock or for a filet crocheting pattern.

Below are outline drawings of trees as motifs.



As illustrated on the opposite page make your first design bi-symmetric. In doing so follow the same method. The steps in making a stencil are shown below.



One side of fig 1 above is selected and the drawing is made bi-symmetric.

The larger areas are broken up into a variety of divisions following the lines of growth.

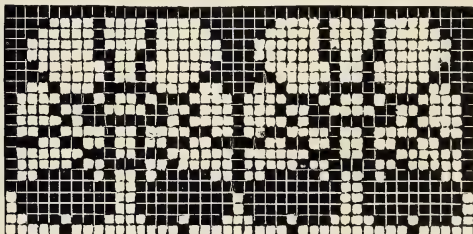
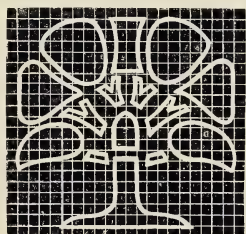
From that a stencil is made. Note that the connecting strips are about the same width.

Place the pattern on tag Manila and cut out. Other sections are added to connect the units.

Select another tree motif and following the above method make a stencil. Using wax crayons stencil on cloth in an analogous color scheme. Set the color by ironing the reverse side of the cloth.

A method for making a filet crocheting design from the same motif is shown on the right.

Selecting another tree motif make a filet crocheting design.

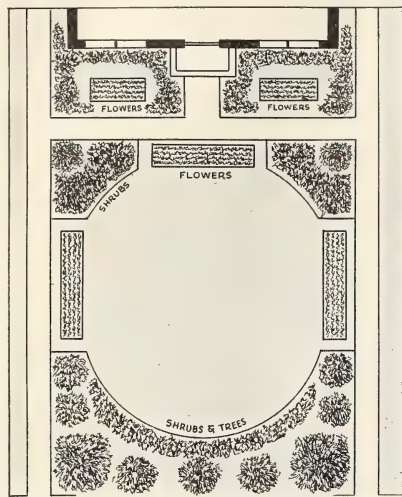


A design for a woodblock. The block cut ready for printing. (For method see Exercise 8, Grade 6)

The border rendered in black. Make a border from another motif

You like to see a fine school garden, or beautiful grounds about the house. Shall we plan one of each?

1 Measure the ground in front of your school. $\frac{1}{8}$ " cross section paper is useful in preparing the plan. The plan below was made for ground 36 wide by 54' deep. The scale is $\frac{1}{8}$ " = 1 ft



Note.

1. Keep the main lines in harmony with those of the building.

2. Walks should be convenient and should bound the garden on two sides.

3. Shrubs planted near the foundation unite it with the ground.

4. A central grass plot well trimmed is generally attractive.

5. Trees and shrubs make fine corner accents, and also will prevent anyone crossing the corner.

6. Perennial flowers arranged as borders give fine color accents.

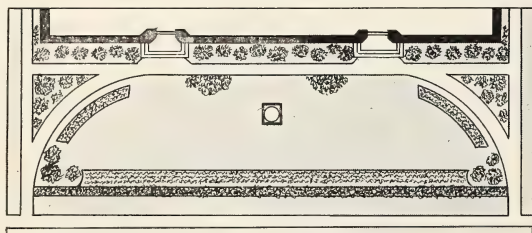
7. A sundial would look well in the centre of the plot.



The view of the school as seen from the road

The grounds in front of a larger building having two entrance doors, may be laid out in many ways. One plan is here shown.

- Note. 1 A hedge is along the street line.
2 A perennial flower bed is placed along the hedge.
3 A concrete birdbath is in the centre of the plot.



Exercises - 1. Make a plan to scale of the grounds in front of your school showing walks, shrubs, trees and flowers. Render in tones of gray and accent with line.

2. Make a plan for a residential lot about 50' x 150', showing walks, shrubs, trees, flowers and the usual buildings. Render as in exercise 1.

On the right is a plan for a residential lot

Note.

1. A low hedge is placed along the curb.

2. Shrubs and trees are planted along the lawn and the boulevard.

3. Open grass plots are in front of the house.

4. Trees are planted as accents here and there.

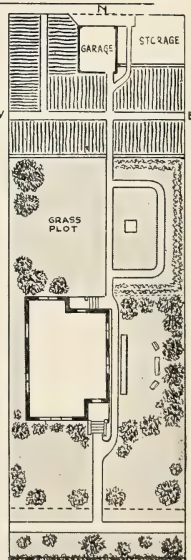
5. At the side of the house is a shady spot with rustic seats. Note the arrangement of trees, shrubs and flowers.

6. Behind this is a flower garden. A walk is in front of the flowers.

7. Opposite this garden is an open grass plot.

8. Behind is the vegetable garden. A lattice fence is in front.

9. At the side of the garage is a place for storage.



A plan for a residential lot

To plan a park the size of a city block, showing walks, trees shrubs and flowers. Or To plan a good arrangement of the grounds about rural buildings.

Suppose the city block measures $500' \times 325'$. Take 9×12 paper. With a scale $50' = 1"$ draw a rectangle on the paper $10" \times 6\frac{1}{2}"$.

A few general principles in planning small parks.

1. Walks should be convenient from all entrances.

2. If the park is situated in a business section surround it by trees and shrubs. Inside the park is then a complete change from the hard pavement and the brick and stone of the city.

3. A centre of interest, as a large flower bed or a fountain or a monument, adds to the delight.

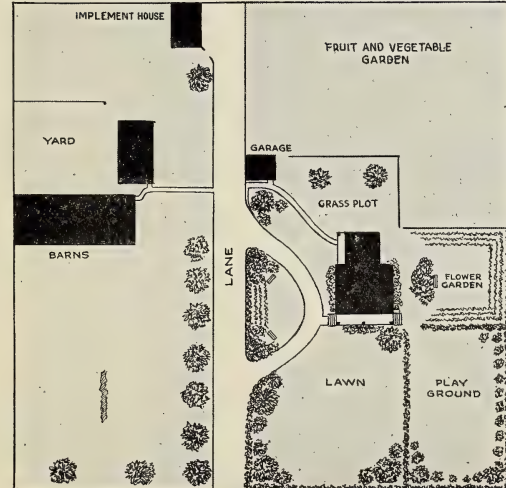
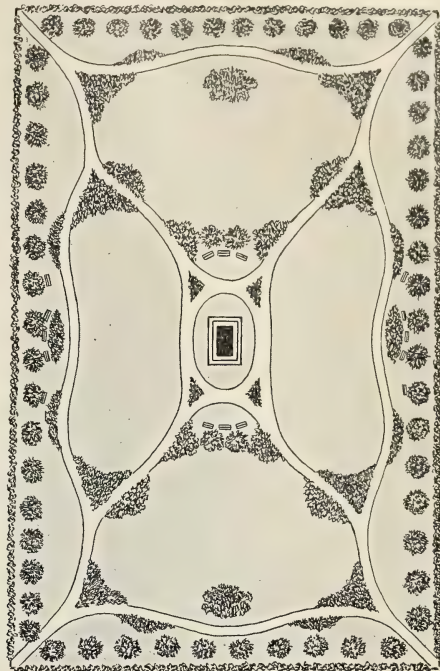
4. Plan a variety of delightful views. By curving the walks and screening portions of the park here and there with trees and shrubs a series of different views may be seen.

5. Place seats in shady places where fine views may be had.

Study the plan on the right and notice how each of the above rules has been observed. Plan a park that has a different arrangement of walks, shrubs, trees etc.

To plan a boulevard.

A low hedge planted along the boulevard, beside the curb, prevents children running onto the driveway. A fine avenue may be made by planting trees and shrubs along both sides of the walk. In placing these on your plan try to preserve fine views of the house.



A plan for the grounds about a rural home is shown on the left. Total area is 350' square. The area about the house is $350' \times 200'$. Scale $50' = 1"$.

A few general principles.

1. The barn buildings are placed to the rear and on the opposite side of the lane from the house. A strong light fence is along the lane.

2. An auto driveway is near the house. A car should never block the lane.

3. The lawn is in front and a playground is at the side. A flower garden is on either side. A grass plot and a vegetable garden are near the kitchen. A good fence surrounds the garden.

4. Trees and shrubs should be grouped. Often these may be so arranged as to act as a frame for beautiful views of the house.

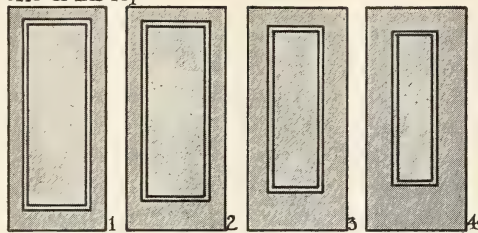
Each farm presents its own problem, which depends partly on which direction it faces. A closely planted windbreak on the west and the north sides is often necessary.

Exercise. Plan the grounds about the buildings of some farm. Render in a manner similar to the plan on the left.

An interesting exercise is to design a door, window, fireplace, and the front elevation of furniture that each will have the most pleasing proportions.

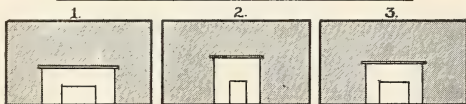
Let us design a door with one large panel.

To have the panel the right size or proportion, draw several oblongs about $2 \times 4\frac{1}{2}$ to represent the door, then draw panels of various sizes in these. Because the door stands upright the bottom rail is wider than the one at the top.



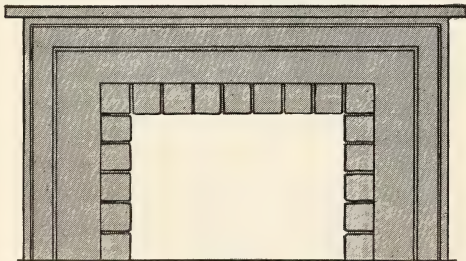
Which door do you prefer? Which panel looks the right size for the door?

Exercise. On 6x9 paper draw three rectangles $2 \times 4\frac{1}{2}$. In each draw a panel. Select the best. Enlarge this on good drawing paper. Render it with a gray wash.



These walls are the same size. Which fireplace is correctly proportioned to the wall?

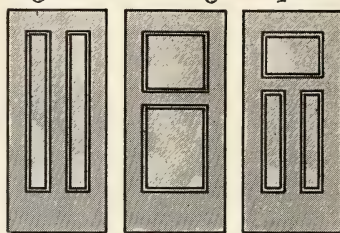
Generally a fireplace is the most dominant feature in a room. Try to plan one. Use tile or brick about the opening.



Try to design another having two rows of tiles. Use cross lined paper.

To plan the front of a house is a good exercise. Have the roof the right proportion for the house.

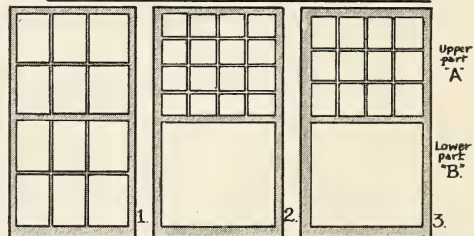
2 As a seatwork exercise, using the same method design a door having two panels side by side



or with one panel above the other.

Then you may try one having three panels

Draw four of each type. Compare and select the best. Render as stated on the left.



Is the upper part "A" the right proportion for the lower part "B"? By drawing several different sizes try to improve the division. Is the proportion of the length to the breadth of the panes in 2 as good as that in 3? Should this proportion be similar to that of the window itself?

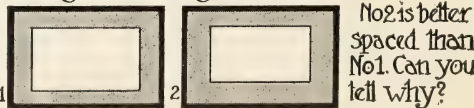
Draw rectangles $2\frac{1}{2} \times 4\frac{1}{2}$ and draw several windows and select the best. Render on good paper.

Furniture should be carefully designed.



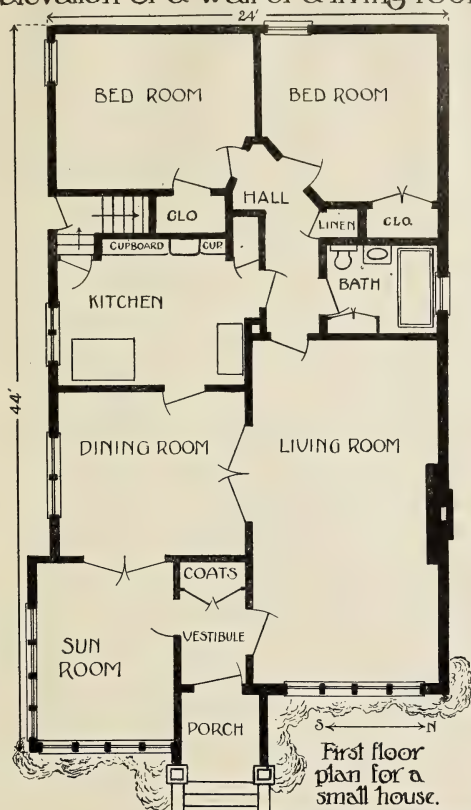
Compare these buffets, and choose which is better spaced. Try to design one. Cross lined paper's space is of great assistance in making one side balance the other. When you have a satisfactory design trace on drawing paper, line carefully and color.

To properly space a picture on a mat is a good design exercise



No. 2 is better spaced than No. 1. Can you tell why?

To make a plan for a house of five rooms. To draw the front elevation, also the elevation of a wall of a living room.



To the left is a plan for a five room house with a sun room at the front. The house is planned to face either east or south, and for a rather narrow lot.

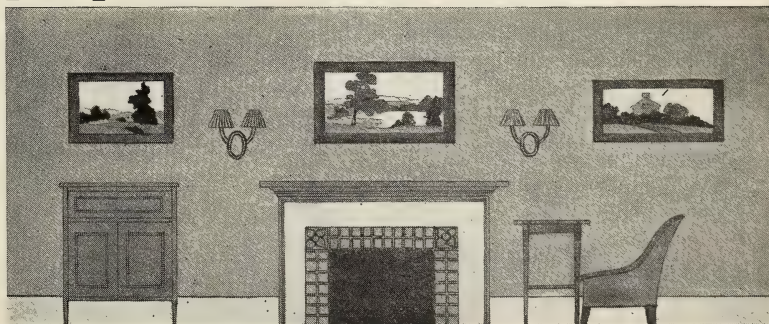
On square section paper if available or on drawing paper make a different plan for a house of one story. A scale of $\frac{1}{8}$ " = 1 ft. may be used.

- In your plan try to have the following-
1. A large living room and a smaller dining room.
 2. A sun room adjoining the living room or the dining room.
 3. The kitchen beside the dining room.
 4. A direct way from the kitchen to the basement.
 5. A rear door leading to the kitchen and to the basement.



The front elevation.

On the right is a plan in elevation of the outer wall of the living room.



Exercise - Plan and draw the elevation of one of the walls of the living room or the dining room, from your house plan. Finish in a suitable color scheme

On this page the perspective of Exercise 5 is carried further and completed..

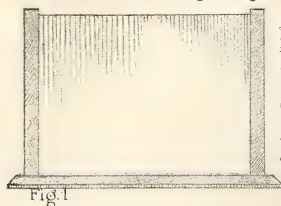
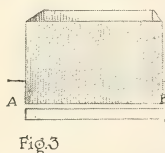
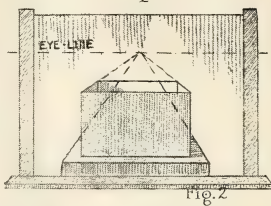
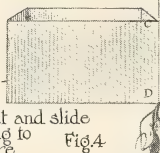


Fig. 1 shows a sheet of glass held upright in a wooden frame. This is a tracing glass. It is used to test the correctness of a drawing. Draw the object first. Then place the glass between the object and yourself, close one eye, keep the head perfectly still and trace on the glass the outline of the object. Tailors wax marks easily on glass. Now compare your drawing with the tracing.



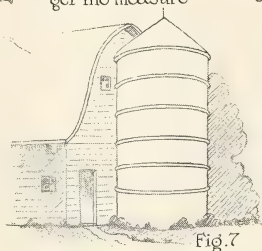
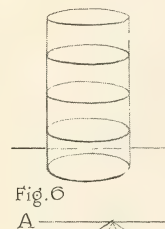
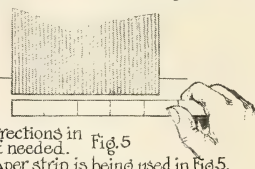
Figs. 3, 4 and 5 show how to get the correct proportions of an object by measurement.

(1) Hold a pencil out at arm's length horizontally before the object and slide the thumb along to get the measure

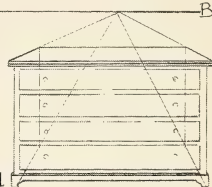
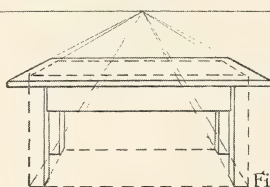
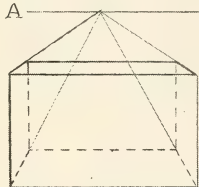
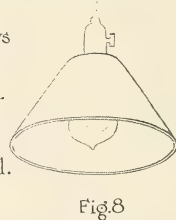


(2) Without moving thumb turn the pencil into the vertical position and see what part of AB the vertical height CD is.

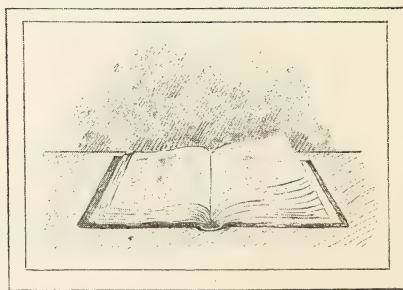
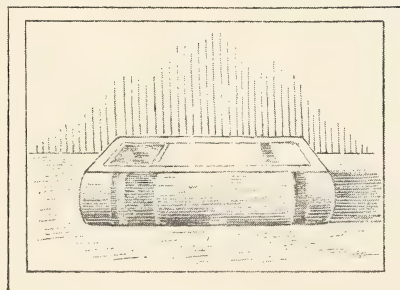
Make corrections in your drawing if needed. A graduated paper strip is being used in Fig. 5.



In Figs. 6, 7 and 8 the drawing of the ellipse is shown. Fig. 6 shows the ellipse widening as it falls lower and lower below the eye-line. In Fig. 7 the hoops of the silo are shown becoming rounder towards the top - the further above the eye-line, the rounder they appear. In Fig. 8 a light shade is drawn above eye-level.



The box shape (Fig. 9) shows hidden edges in dotted lines. Objects based on, or built into, the box shape are shown in Figs. 10 and 11. The box shape is shown in Fig. 10 by means of heavy broken lines.



On this page the perspective work commenced in Exercise 5 is completed.

From the work done Rule 3 should now be clear: Parallel horizontal straight lines receding from the observer appear to converge to a point in the eye-line called the vanishing point. If the object is turned at an angle there will be two sets of receding lines, those running to the right which appear to meet in the right vanishing point (R.V.P.) and those running to vanishing point left (L.V.P.). Both of these points are level with the observer's eye, i.e. in the EYE LINE.



Fig. 1



Fig. 2

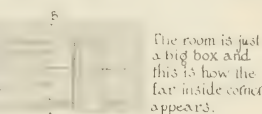
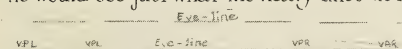


Fig. 3

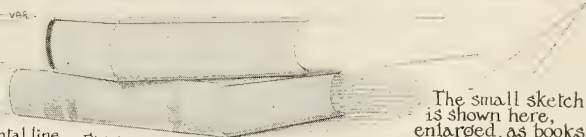
The room is just a big box and this is how the far inside corner appears.

Fig. 1 shows the same box shape as in Fig. 12 of Ex. 5. Now if the box were very big and a child stepped just inside it—the front side C D F E, having been removed—and he looked straight ahead into the far corner, A B, he would see just what the heavy lines in Fig. 2 show. Fig. 3 shows the box corner made into a room corner.



This small sketch shows how the receding lines of two objects in a horizontal position appear to vanish to the same eye-line. The vanishing points are all in the same horizontal line.

Fig. 4



The small sketch is shown here, enlarged, as books.

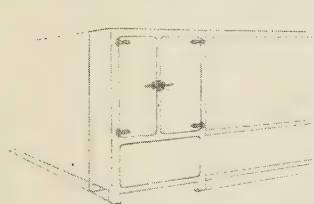


Fig. 5

A refrigerator built into the box shape.

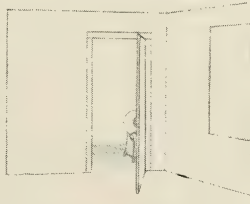


Fig. 6

The corner of a room showing an open doorway.

Fig. 7

A building showing the perspective and construction lines.

Both the drawings below require a knowledge of perspective

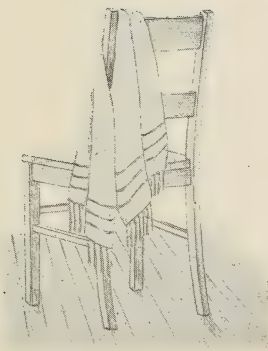


Fig. 8

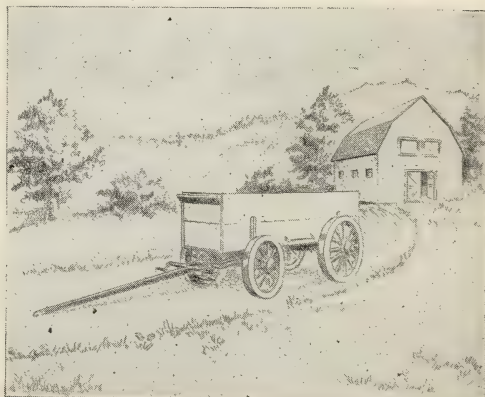


Fig. 9

General Instructions

PERSPECTIVE

In demonstrating the nature of the picture plane in your study of perspective, if a large pane of glass is not available, an excellent substitute is an ordinary window screen. On this the main lines of the object, as seen through it, may be drawn with a sharpened blackboard crayon. Hold a piece of dark paper behind the screen and the lines of the object will be seen very clearly.

AN EASEL TO HOLD PLANTS IN A DRAWING LESSON

An easel, suitable for a pupil's desk, may be made from a piece of cardboard 4 or 5 inches wide and from 15 to 18 inches long. Score across, midway between the ends, and bend in the form of a letter "A". Fasten the plant to this easel with elastic bands or with pins. If something damp, as a piece of wet blotting paper, is wrapped around the end of the stem the plant will keep fresh longer.

ILLUSTRATIVE MATERIAL IN APPLIED ART

Material illustrating types of houses, the interior decoration of various rooms, the plans of grounds about a house or of posters, etc., may often be found in current magazines. Often it is possible to find illustrations of poor design in all of the above subjects. All such material should be cut out and mounted on cardboard and kept ready for such lessons. In appreciation, it is doubtful if any lesson is so impressive as one which contrasts the right with the wrong. In such lessons it is necessary to point out the difference and to discuss the reasons for preference, the illustrative material will do its part in a lesson of lasting value.

COLOR EXAMPLES AND COLOR ANALYSIS

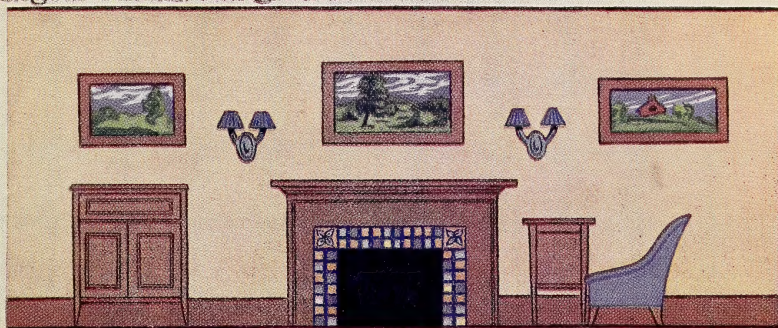
Too much attention cannot be given to this topic. Color harmonies found in nature or in good examples of the printer's art should be presented and studied. Matching these colors is an excellent exercise, and color schemes for various problems in these grades may be secured from such sources. In securing such material try to select those not too complicated as to be beyond the range of knowledge of the average pupil.



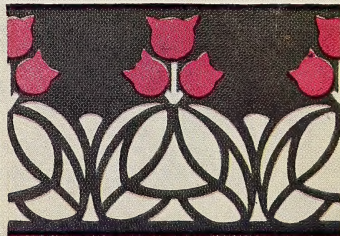
The colors shown in the poster are bright and intense and are light in value, standing out clearly against the dark background.

The decorative landscape is rendered in an analogous color scheme. The colors used are green, blue-green, blue, and blue-purple. A few markings in black are introduced as accents.

An analogous scheme.



An analogous color scheme, of grayed colors, was used in painting the wall and wood trim. Color accents, often in complementary colors, are introduced in the pictures and the tiles.



The borders are in a complementary color scheme. The backgrounds are in a dark grayed color. The design is in lighter colors slightly grayed.

National Library of Canada
Bibliothèque nationale du Canada



3 3286 52545813 5



THE INSTITUTE PRESS, LTD.
EDMONTON

